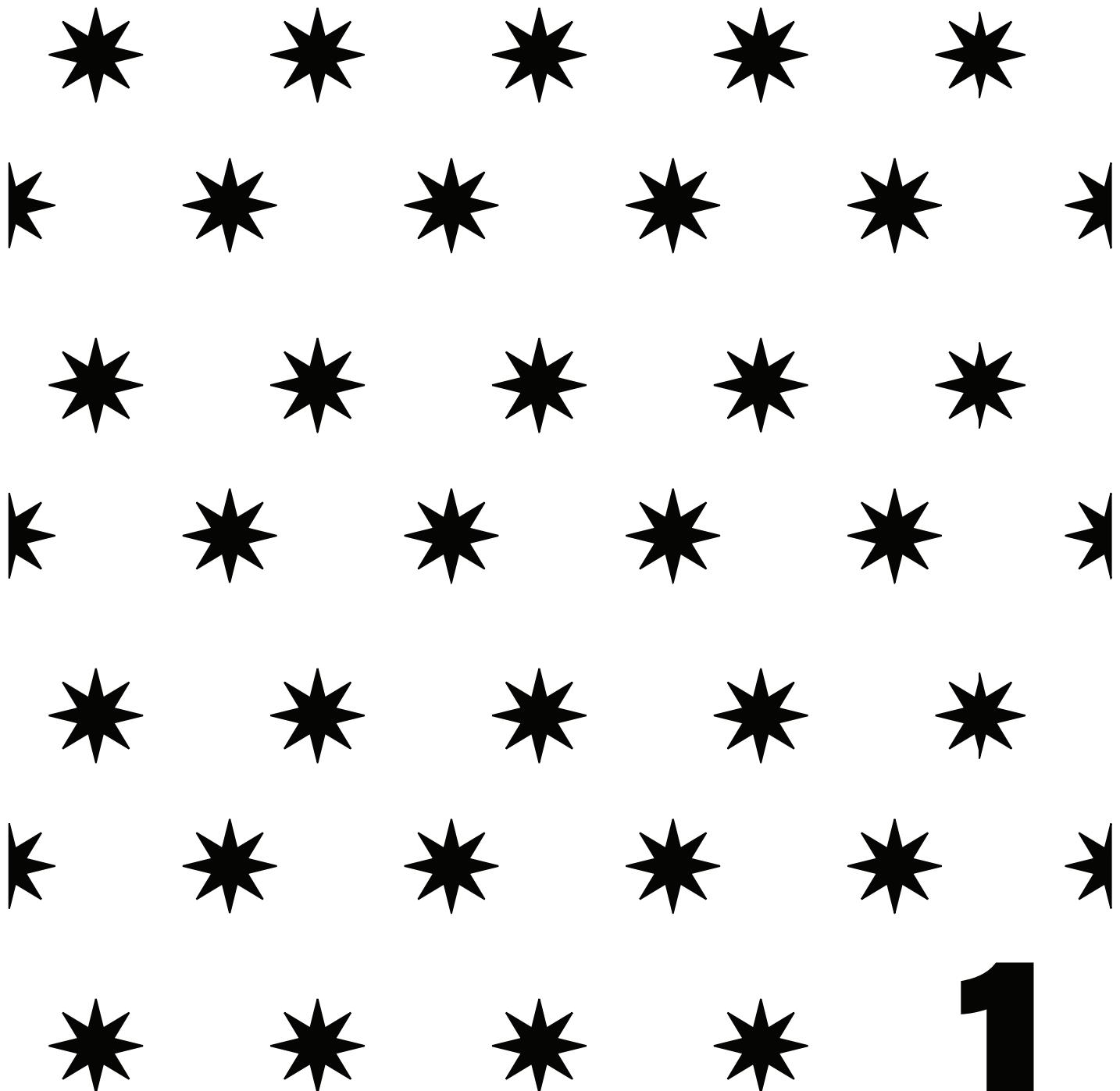


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# greetings

When we first talked about creating a groupchat for film-loving women, we knew that there was going to be a lot of us looking for each other, each with the desire to connect and to make something more communal. In the course of three months, the groupchat has become a lively force. What is initially born out of frustration (among others) in a cinematic climate that doesn't listen to women enough (among others), has now become the dearest.

Love can be a strong engine for producing work. We decided to make something with and for each other soon after Arisan was created, and here we are. Here you are. Arisan is here to celebrate cinema: what it incites in us, how it makes us feel, why it is fundamental to our lives, and maybe to who we are. Arisan is here to celebrate you too, as an audience, a reader, a writer, a thinker, a feeler. We want to create a space for you – for all of us women. A space where we can be seen, heard, held, and challenged. We want to be more, and we want to do more; and we will be and do more. But for the time being, this fruit of labor of love is sweet enough.

To everyone in Arisan, thank you for making our little WhatsApp groupchat lovely and warm. To our writers and designers, thank you for your support and generosity. To you, thank you – we hope you will have a lovely time reading our first brainchild as we did producing it. Let us leave you with the words of Adrienne Rich, from her poem *Hunger*:

Until we find each other, we are alone.

Innas & Tassa



***Thelma & Louise (1991)***



# 2 GIRLS 1 FLICK: **Baise-Moi**

by Katyusha Methanisa & Ula Zuhra

# KATY

When I asked Ula to do this column with me, we couldn't decide what movie to write about. We both like horror, trash, exploitation, and variations of those genres, and we also mostly like the same things. Even the plan of writing about the new *Suspiria* (2018) fell through because we both felt like Guadagnino robbed us of our respective 2.5 hours. After proposing a few titles to each other, Ula asked me if I've ever seen *Baise-Moi* (2000) and I said I hadn't. After a quick research, I decided that I had to see this movie because the hate for it is almost unanimous. Not that movie review sites accurately represent what the world thinks about a movie, but *Baise-moi* is 23% on Rotten Tomatoes, 4.5/10 on IMDb, 2.23/5 on Letterboxd, and 2.3/5 on MUBI. That's enough to make me wonder what the fuck everyone is so worked up about.

*Baise-Moi* is about two French girls who go on a killing spree after going through traumatic experiences of their own. It was directed by Virginie Despentes and Coralie Trinh Thi, and starred Raffaela Anderson and Karen Bach. I learned that all of them had been sex workers at one point. At this point, I felt kind of angry at myself for missing out on this movie even before I watched it.

I had a lot to unpack after watching the film. The first thing I thought about when it was playing was, Gosh, everyone was right, this does look awful. I mean, visually, *Baise-Moi* looks like a parody of something. Parts of it look thrown together without much thought, and sometimes music just starts playing out of nowhere, and it is also out of sync. As the movie progressed, though, it kind of grew on me. *Baise-Moi* is delightfully messy, packed with action, with the spirit of DIY just bursting through the screen. It's so... Punk. I later found out that it looks cheap because it was cheap — Despentes and Trinh Thi decided to work with the limited budget that they had and went all out to make it trashy.

Rape-revenge is so tricky because so many things could go wrong with it. While I was listening to Faculty of Horror the other day, they mentioned something I completely agree with: Only rape survivors have the right to avenge themselves, because it's their own bodies. *Baise-Moi* got it right. While I don't always agree with reenactments of violence to show the gravity of it, I loved how this film shows how people process trauma differently. In one of the rape scenes, Manu, one of the

girls, lied still on top of a car while a man assaulted her. Her friend, who was being raped by another man at the same time, kicked and screamed and tried to get away from him. When it was over, Manu's friend cried, cursed, and expressed her anger, while Manu just stayed quiet, seemingly unaffected. When she got home, Manu's brother told her that maybe she enjoyed being raped. Her reply to this was a gunshot to his head. It was only then did the audience understand the severity of the situation. A lot of scenes are hard to watch because the directors clearly had a lot to say about sexual assault and chose to present everything as it was. I think that's the only way it should be. There are tons of violent scenes in this movie that just wouldn't have worked if it had been over-produced.

Despite this, it blows my mind how *Baise-Moi* got so much negative response when sex workers, sexual assault survivors, and non-cishet men were finally the ones behind the screen, writing their own narrative. Even *Irreversible* (2002) didn't receive this much backlash. *Cam* (2018), a recent film I really liked, is similar to *Baise-Moi* in the way that it derives from the real experiences of the screenwriter as a former camgirl. Let's ask ourselves, would people have raved so hard about *Marlina the Murderer in Four Acts* (2017) if she wasn't as modest, and the film wasn't as artistic? In the eyes of the society, even an act of revenge has a set of specific rules about what is or isn't acceptable. I guess my point is: Just say you hate sex workers and go.

So, yeah... I enjoyed *Baise-Moi*. Mostly because the whole movie plays out as a fantasy. Shooting an Islamophobic white man in the asshole with a gun just isn't something that happens in real life, which is exactly why it's so over the top and funny in some wicked, comical way. Also, the two main characters weren't born badass. They're vulnerable, and stupid, and human. That's why I identified with them.

There's a great interview with the directors of *Baise-Moi* on the Guardian, where they said, "*Baise-Moi* is a film about violent "lower class" women, made by supposedly marginal women. The mainstream doesn't want to hear about people with nothing, the disenfranchised, the marginals, taking up arms and killing people for fun and money. It happens, of course, but we're not allowed to acknowledge it." I think that's a sweet note to end this piece. Oh, and also: misandry is a myth, xoxo.

# ULA

I saw *Baise-Moi* in college seven years ago when I was starting to dig deeper into the subject of horror and extreme cinema. At the time, it was a challenge of how disgusting a movie had to be to shock me, I had to out-shock myself everyday like it was a competition. *Baise-Moi* was recommended to me by an “internet-friend” with similar interests who thought I’d like it, and since I’ve seen a few films from the New French Extremity movement such as *Trouble Every Day*, *High Tension* and *In My Skin* among others, I thought I’d like it too.

I didn’t.

It was awful.

It was like watching an unpublished T.A.T.u music video in a world where they grew up listening to L7 not Madonna.

Listen, I’m all up for video nasties and B-movies, but *Baise-Moi* takes the cake for the hardest film to follow in all its 77 minutes. I’ve seen most rape revenge films, and I have grown to enjoy them and/or tolerate them as a subgenre of horror and gore; but *Baise-Moi* was something else. Painfully subversive and aesthetically ugly, it felt like a punishment towards the senses. What I know for sure is *Baise Moi* is definitely not a good movie when it comes to the filmmaking:

the combination of DIY low-budget camera use, the on screen sexual penetration and violence (and the awful scoring!) just make it seem like one of those videos on the 15th page of “Videos Viewed Worldwide” part on xvideos.com (trust me, I’ve been to the 30th page and once you get past 10 it is not fucking pretty).

You end up feeling awful, uncomfortable and almost disruptive as if looking at something you’re not supposed to be seeing, almost like you accidentally downloaded a snuff film off of torrent. But after my last viewing, I researched more about Virginie Despentes and learned that all of this is almost autobiographical fantasy, mirroring her time as a sex worker and the pains of being one. I realized maybe I’m supposed feel this way towards *Baise Moi*, maybe we are supposed to feel uncomfortable about all this blatant women on men violence, because really, while I’ve seen a lot of rape-revenge flicks, none were this brutal since the bad camera work and awful scoring helped make it less and less desirable to watch. Sure, we can always compare it to PG-13 *Thelma and Louise* in all its wholesome glory or *Hard Candy* for something similar but less obscure, but what is the point? *Baise-Moi* is honest in its ugliness, both visually and emotionally, and that is one thing I can appreciate although still find hard to enjoy.



# spotlight:

## Sisworo Gautama Putra: Melawan Hegemoni Lewat Tren Film Eksploratif

oleh Gladysa Vanska

Salah satu hobi saya saat kecil dulu adalah menonton film-film horor lokal di televisi sepuh sekolah. Warna-warnanya begitu mencolok. Darah kental mirip saus tomat. Efek suara yang memekakkan telinga. Dan adegan dewasa yang dipotong karena tak layak masuk televisi. Saat itu, yang sering kali tayang adalah film-film dengan aktris ikonis, Suzzanna, yang kemudian dilabeli sebagai "film Suzzanna". Saat saya mencoba mengidentifikasi seperti apa film Indonesia era tahun 1980-an, film-film Suzzanna lah yang paling mudah diingat. Dan benang merah penghubungnya adalah sebuah nama di balik layar: Sisworo Gautama Putra.

Sisworo aktif di arena teater bersama Taman Pemuda dan mengikuti kursus pembuatan film — dengan sutradara Kotot Sukardi dari Lekra — sebelum menjadi pencatat skrip untuk rumah produksi Gema Masa Film pada tahun 1962. Ia pernah beberapa kali menjadi asisten sutradara. Sepuluh tahun kemudian, film *Dendam si Anak Haram* (1972) menandai awal kariernya sebagai sutradara dan penulis naskah.

Sepanjang masa aktif Sisworo, rezim dan kaum elit budaya hanya menjagokan film dengan nilai kebangsaan, yang disebut sebagai "film nasional". Pengategorian ini berawal sejak kemerdekaan, yaitu saat kelompok nasionalis merasa harus menjadikan industri film komersial sebagai alat propaganda. Film nasional diharuskan "membangun watak dan kebangsaan Indonesia" (Soemardjono, 1979 dalam Barker, 2015). Walau sempat turut diperdebatkan oleh Lekra dan Lesbumi, pada era Orde Baru, film nasional

Kenyataan paling realistik yang menjadi jaminan "Bobot Mati" kebesaran film ini. Yang tak mungkin anda jumpai lagi dalam 10 Tahun mendatang... Kebiasaan manusia primitif yang hidup dari 'Naluri Hewani' dan mati terjebak 'Hukum Rimba' tradisi 'Kanibal'



Detak jantung memburu...mengawali puncak kejutan membahana diengah rimba



- MASYARAKAT SUDAH MUAK DENGAN ADEGAN SEX - NGEBUT, PERCINTAAN KINI MUNCUL CORAK BARU YANG SEGAR - POLOS - MENEGANGKAN !

### PRIMITIF

- PENAMPILAN PULUMAN AKTOR AKTRIS DIPERKUAT OLEH PAWANG-PAWANG UALAR, HARIMAU, BUAYA !  
- SATU-SATUNYA PRODUKSI NASIONAL YANG TERJUAL DI PASARAN EROPAH & AMERIKA, DAN PESERTA TUNGGAL DALAM FESTIVAL FILM INTERNASIONAL 1979 DI CANNES (PERANCIS)  
- PETUALANGAN MAUT 3 MAHASISWA SISWI YANG TERJUN LANGSUNG KE DUNIA NYATA SUKU PRIMITIF UNTUK BAHAN SKRIPSI !

didefinisikan oleh Usmar Ismail dkk sebagai film yang tak mengandung ideologi politis terlarang, menjunjung Pancasila, Islam, dan nilai tradisional.

bahkan tak pernah menceritakan karakter-karakter yang beretnis Tionghoa seperti.

Contoh film-film yang dianggap nasionalis dalam kanon perfilman Indonesia adalah *Darah dan Doa* (1950, dir. Usmar Ismail) dan *Apa Jang Kau Tjari, Palupi?* (1969, dir. Asrul Sani). *Darah dan Doa* ditetapkan sebagai film nasional pertama oleh Dewan Film Indonesia, sedangkan *Palupi* didanai oleh Dewan Produksi Film Nasional sebagai "film percontohan". Keduanya dijagokan bukan hanya karena ceritanya yang dianggap produk budaya lokal, tapi juga karena pembuatnya keturunan ras Melayu — yang saat itu disebut sebagai "pribumi".

Etnonasionalisme pada era itu begitu kuat sehingga ada diskriminasi berdasarkan etnis. Karya-karya pembuat film beretnis Cina, Arab, India, dan Eropa tak diberikan tempat dalam sejarah film nasional. Agar karyanya diakui, sutradara Teguh Karya tak merilis film dengan nama lainnya, Steve Liem Tjoan Hok. Meski film-filmnya sering berbicara tentang identitas diri, ia

Tak demikian dengan Gope T. Samtani, pemilik PT Rapi Films yang beretnis India. Karena terpinggirkan oleh Grup 21 milik Sudwikatmono — sepuh Presiden Suharto — yang memonopoli pendistribusian film dan mengutamakan penayangan film-film nasionalis, Gope lebih memilih untuk mencari untung di luar negeri sendiri. Rapi Films lalu menggaet Sisworo untuk membuat film yang sengaja dirancang untuk memikat penonton asing, dengan mengadaptasi tema yang sedang populer di Italia — horor kanibal.

Horor kanibal adalah salah satu dari berbagai subgenre film eksploratif. Seperti namanya, genre film eksploratif menjual dan mengeksplorasi sensasi yang muncul dari seks, ketelanjangan, ketidakbermoralan, dan kekerasan. Seringkali, film-film ini diproduksi dengan biaya rendah dan dianggap berkualitas rendah pula.

Lewat *Primitif* (1978), Sisworo memulai tren film eksploratif di Indonesia dengan

Primitif (1978)

mengedepankan erotisme dan sadisme. Ia bercerita tentang tiga orang mahasiswa yang melakukan studi terhadap Pangayan, suku pedalaman pemakan manusia. Biasanya, film tentang sebuah suku yang asing dibuat dari kacamata xenofobik orang-orang Eropa, seperti *Man from the Deep River* (1927, dir. Umberto Lenzi) dan *Ultimo mondo cannibale* (1977, dir. Ruggero Deodato) yang keduanya berlatarkan pedalaman Asia Tenggara. Lucunya, *Primitif* dibuat oleh orang-orang Asia Tenggara yang malah mengasingkan kaumnya sendiri. Akhirnya, film ini punya narasi yang berjarak bagi penonton lokal, maupun penonton luar negeri.

Walau begitu, film ini berhasil diputar di Cannes Film Festival 1979 dan dikultuskan oleh komunitas penggemar film B internasional. Ini mungkin disebabkan oleh adanya unsur-unsur yang familier bagi penonton Eropa: soundtrack dari kelompok musik asal Jerman, Kraftwerk, permainan lensa yang dinamis, dan cerita yang trendy. Keberadaan aktor Barry Prima yang berdarah Belanda pun bisa dijadikan avatar orang Eropa.

Pada tahun 1980, Sisworo memfilmkan *Pengabdi Setan*, naskah horor pertamanya yang kelak diadaptasi menjadi film berpenonton 4,2 juta orang pada tahun 2017. Ke dalamnya, Sisworo berani memperkenalkan zombi – monster yang masih relatif asing bagi penonton lokal. Sebab, film ini hanya berjarak 12 tahun dari rilisnya *Night of the Living Dead* (1968, dir. George A. Romero), film yang mempopulerkan

zombi ke budaya pop Amerika Serikat.

Setelah berbagai upaya oleh para protagonis, zombi-zombi dalam *Pengabdi Setan* rupanya hanya bisa dibasmi oleh pemuka agama. Walau akhir semacam itu terasa klise bagi penonton sekarang karena sudah banyak direplikasi oleh FTV dan sinetron, tren “deus ex machina” yang menjadikan agama sebagai senjata adalah hal baru pada era itu. Agar lolos dari Badan Sensor Film yang mengharuskan konflik cerita berujung pada pengagungan akan Tuhan YME, Sisworo harus menyisipkan “pesan sponsor” ke dalam filmnya yaitu karakter ustaz pembasmi setan.

Namun, adegan zombi versus ustaz ini tak dibuat secara asal-asalan: Sisworo memainkan pergerakan kamera dan komposisi gambar untuk menciptakan efek dramatis. Saat para protagonis terdesak oleh zombi-zombi yang hendak menyerang, pintu rumah mendadak terbuka, dan kamera melayang ke tengah wajah ustaz yang berdiri di depannya. Kemunculannya disinari obor warga dari belakang, menampilkan kesan heroik. Zombi-zombi lalu diperlihatkan kepanasan saat dibacakan Ayat Kursi. Cahaya merah dan putih membagi layar menjadi dua, menunjukkan secara jelas yang mana si jahat dan si baik. Cara estetik ini juga menegaskan pesan moral dalam cerita: jangan mengabdi pada setan. Permainan dualisme cahaya ini kerap Sisworo ulang dalam film-film berikutnya.

Melanjutkan kolaborasinya dengan Barry Prima, Sisworo membuat film

*Jaka Sembung Sang Penakluk* (1981), adaptasi komik berseri karya Djair yang melambungkan nama Barry sebagai aktor laga papan atas.

Berlatar zaman penjajahan Belanda, *Jaka Sembung* melawan ketidakadilan VOC dengan bertarung menggunakan kesaktiannya. Membelok dari film-film anti-penjajahan pada zamannya yang cenderung fokus pada dakwah atau drama seperti *Para Perintis Kemerdekaan* (1977, dir. Asrul Sani) atau *November 1928* (1978, dir. Teguh Karya), *Jaka Sembung* lebih mistis, sadis, dan sederhana dari segi plot – unsur-unsur yang membentuk subgenre film eksploratif bernama “kompeni” (Karl Heider, 1991).

Jika dibandingkan dengan film-film tentang perbudakan di Amerika, *Jaka Sembung* adalah *Django Unchained* di antara *12 Years A Slave*. Dalam sebuah adegan, Jaka Sembung disihir menjadi babi oleh dukun suruhan VOC. Wajahnya yang sudah tak bermata makin tak berbentuk dengan hidung dan mulutnya yang berubah menjadi moncong. Setelah Babi Jaka kabur, sang dukun menenangkan petugas VOC dengan berkata, “Babi itu akan mati dibunuh orang-orang kampung. Orang Islam di daerah ini paling benci melihat babi.” Adegan tadi langsung berganti ke adegan Babi Jaka diburu massa yang berteriak “mati kau!” Bukan film Sisworo namanya kalau tak ada humor.

Di tahun yang sama, Sisworo merilis film *Sundelbolong* (1981) – film pertama yang memulai kolaborasi panjangnya dengan Suzzanna dalam 18 judul film. Walau bukan yang mengorbitkan Suzzanna dan bukan pula yang pertama menjadikannya hantu – film horor pertama Suzzanna adalah *Beranak dalam Kubur* (1971, dir. Awaludin & Ali Shahab) – Sisworo lah yang menjadikan Suzzanna Ratu Horor Indonesia karena hampir semua film horor Suzzanna disutradarai oleh Sisworo.

Sisworo juga berperan menjadikan hantu-hantu Suzzanna ikon feminis. Dalam *Beranak dalam Kubur*, hantu sundelbolong menyerang secara acak,



*Pengabdi Setan* (1980)

sedangkan dalam *Sundelbolong*, ia menyerang untuk membala dendam. Menyerang laki-laki pelaku kekerasan seksual dan pembunuhan adalah motif umum dalam film-film Suzzanna-Sisworo. Suzzanna bisa memerankan perempuan tak berdosa yang baru punya kekuatan mistis setelah dijahati (*Telaga Angker*, 1984; *Malam Jumat Kliwon*, 1986; *Malam Satu Suro*, 1988), atau punya kekuatan mistis sejak awal dan menggunakannya untuk memberi pelajaran (*Nyi Blorong*, 1982; *Bangunnya Nyi Roro Kidul*, 1985; *Ratu Sakti Calon Arang*, 1985).

Karakter-karakter Suzzanna juga sering digambarkan seksi dan menggunakan seksualitasnya untuk menjebak. Dalam *Calon Arang*, ada satu adegan di mana Calon Arang menyemprotkan air kencing dengan tekanan luar biasa ke pria yang hendak memerkosanya hingga pria itu terjungkal. Walau sering berakhir dengan “dijinakkan” oleh laki-laki pemuka agama, suami, atau ayahnya, perempuan gaib dalam film-film Suzzanna-Sisworo terus melawan aturan. Dengan menempatkan mereka sebagai tokoh utama dengan kisah tragis dan misi yang harus dituntaskan, Sisworo memunculkan simpati dan menjadikan perempuan gaib tuan dalam ceritanya sendiri.

Film eksploratif menjadi semacam cara bagi pembuatnya untuk lepas dari hegemoni yang mendikte industri. Barangkali film-film inilah yang malah mengandung identitas bangsa sesungguhnya — se-amoral apa pun itu. Sebab, walau dianggap murahan oleh Dewan Film Nasional, mereka toh tetap laris di pasar lokal. Salim Said, salah satu anggota juri Festival Film Indonesia pada era itu yang terus menjagokan ideologi “film nasional”, akhirnya mengakui kegagalan kaum intelek untuk menjadikan film medium yang mempertemukan mereka dan masyarakat umum karena elitismenya.

Di tengah perdebatan kebudayaan ini, Sisworo lah yang paling diuntungkan. Ia yang mengepalai tren genre ini hingga film terakhirnya, *Kembalinya Si Janda Kembang* (1992). Ia pula yang membawa mati genre ini setelah ia meninggal

“ **Film-film baru yang judulnya mengandung kata “beranak”, “janda”, “binal”, atau “perawan” mungkin hendak mengulang kejayaan tren film eksploratif, tapi gagal dalam mereplikasi semangatnya. Mereka dibuat karena memang formulanya laku, bukan karena cerita lain tak boleh dibuat.** ”

pada tahun 1993. Film horor Indonesia baru bangkit satu dekade setelah kematianya, dengan rilisnya *Jelangkung* (2001, dir. Rizal Mantovani & Jose Poernomo) yang lebih modern dan menandai masuknya industri film Indonesia ke era Reformasi.

Bisa dibilang, Sisworo adalah sutradara yang cerdik menyiasati aturan pemerintah. Setelah era Sisworo, tak banyak film-film horor yang lahir karena perlawan. Film-film baru yang judulnya mengandung kata “beranak”, “janda”, “binal”, atau “perawan” mungkin hendak mengulang kejayaan tren film eksploratif, tapi gagal dalam mereplikasi semangatnya. Mereka dibuat karena memang formulanya laku, bukan karena cerita lain tak boleh dibuat.

Walau demikian, bukan berarti Sisworo tak punya penerus yang berusaha melawan hegemoni. Rudi Soejardwo pernah membuat film *Pocong* (2006) yang berlatar kekerasan Mei 1998. Diceritakan bahwa hantu yang bergantayangan dulunya adalah perempuan korban penjarahan yang diperkosa dan dibunuh. Lembaga Sensor Film menolak penayangannya karena Rudi dianggap mengeksplorasi isu sensitif.

Era berbeda melahirkan seniman horor yang berbeda pula. Penonton sekarang pun sudah tak mempan ditakuti dengan cara-cara lama. Tapi saya tak dapat berhenti bertanya, seperti apa film yang akan dibuat Sisworo andai kreativitasnya tak dibendung oleh aturan?

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kenalan:

# Wiliana of @lesfemmespsychotiques

## Hi, Wili! Tell us about @lesfemmespsychotiques.

We are a feminist film collective. Our page was conceived from a conversation I had with an online friend in New York, Shelbi, who shares my love for Jun Togawa and pinky violence. It was pretty much born from our mutual appreciation for exploitation films and the dark feminine. Other than that, we are also inspired by *In the Name of Love: Women, Masochism and the Gothic* by Michelle Massé – who dissects the theme of masochism as part of the female identity, and *House of Psychotic Women* by Kier-La Janisse – an autobiographical style exploration of the way female neurosis is portrayed in horror films, a book after which our collective is named. So far we have friends based between Los Angeles, Paris, and Athens who help contribute to the page.

## What do you hope to achieve with your collective?

The main reason we created this page is because we both felt that there's not a strong enough representation of 'deviant' women (or non-cisgender individuals), or women exhibiting emotions or behaviors that are deemed 'inappropriate' or wrong, based on society's patriarchal and heteronormative standards. You can find these characters everywhere, in art, music, literature or films, but we just don't see enough people talking about them even though they inspire so many of us. Through our page, we want people to see that these individuals matter, and that they aren't given enough credit. We want to expose our followers to media involving women and non-cisgender individuals who are not credited or exposed enough, so women and femmes can feel inspired, or less alone.

Occasionally, we get sweet messages from our followers telling us how much they love our page and how thankful they are for its existence, so I think we are on the right path.

## So your collective focuses on women in film, and in horror especially. How do you define horror, and what do you look for in it?

I think we all define horror differently, and for me I see it as an all-encompassing term for films that bring topics which transcend our definition of 'normal' to the table, thus triggering an emotional response (be it fear, disgust, or pure shock). I love those moments where a film elicits a strong, emotional, almost visceral response – like that final scene in *Female Prisoner #701: Scorpion* (1972) where Matsu exacted revenge on her rapists and wrongdoers by killing them – that gave me butterflies in the stomach. That's what I look for in a film.

## Tell us how you fell in love with horror.

I think it all started when I saw my first Suzzanna film, *Ratu Ilmu Hitam* (1981). I was around 8 or 9, and it was not like anything I have ever seen before. The image of Murni (Suzzanna's character) – a stunning, intelligent, innocent woman accused of witchcraft and thrown off a cliff, but survived and is hell-bent on revenge – was imprinted on my mind like hot branding iron on skin, and I was hungry for more!

## What does horror mean to you as a member of the gender/sexual minority?

I don't like the word 'empowerment' because it has practically lost its meaning (thanks to neoliberal feminism), but I have to admit that horror is empowering to those of the gender/sexual minority in many, many ways. Watching horror helped me tremendously in overcoming my awkward teenage years and all the questioning of identity that occurred. Now I can say that I am much more comfortable with my current gender/sexual identity due to the fact that the women I see in films – such as Meiko Kaji's characters – give zero fucks, and they inspired me to do the same.

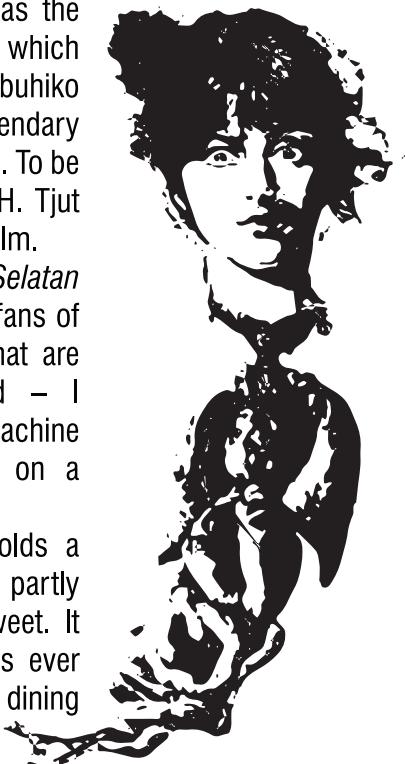
## Do you have favorite Indonesian horror films you want to recommend?

*Ratu Ilmu Hitam* (1981): This film introduced me to Suzzanna and will forever be one of my favorites of hers. It has everything: Blood, revenge, and black magic – what more could you ask for?

*Mistik* (1981): This film has the best, striking visuals which reminded me of Nobuhiko Obayashi's legendary masterpiece, *Hausu* (1977). To be honest, I'm pretty certain H. Tjut Djalil was inspired by this film.

*Pembalasan Ratu Pantai Selatan* (1989): A must-watch for fans of trashy exploitation films that are often so bad it's good – I personally love a machine gun-wielding girl running on a murder rampage!

*Dara* (2007): This one holds a special place in my heart, partly because it's short and sweet. It left me wondering if I was ever served human meat while dining at a local restaurant.



*Mistik* (1981)

for your consideration:  
**Stares That Cut Me Into Pieces**

by  
**Aida Caroline Aprilla**

“Eyes are the window to your soul” might sound cliché, but it speaks the truth. We usually know what someone is feeling by looking into their eyes. Great actors express their emotions through their eyes even when they don’t say a word, where we can feel their anger, sadness, desperation, or longing just by looking at them. Who could forget the way Leonardo DiCaprio and Kate Winslet look at each other when she walks down the stairs in *Titanic*? Or when Meryl Streep and Clint Eastwood stare at each other when they finally meet again in *Bridges of Madison County*? There are many memorable gazing scenes in cinema, but on this occasion, I would like to list the ones who take special place in my heart and my mind.

Honorable mentions:

10. Harry Potter and Severus Snape in *Harry Potter and the Deathly Hallows Part II* ("You have your mother's eyes.")
9. Princess Anne and Joe Bradley in *Roman Holiday* ("I will cherish my visit here in memory as long as I live.")
8. Jesse Wallace and Celine in *Before Sunrise* ("I'm gonna take your picture.")
7. Mia Dollan and Sebastian in *La La Land* (epilogue)
6. Rick Blaine & Ilsa Lund in *Casablanca* ("We'll always have Paris")



## 5. HEREDITARY

The dinner scene in *Hereditary* portrays the aftermath of a traumatic incident: the sudden death of the youngest Graham, Charlie. What is supposed to be an ordinary dinner takes different turns as Peter says something that provokes Annie, who then loses her composure and explodes. The three leads show different kinds of gaze to each other. The son looks at his mother with utter shock, not expecting she would react that way. The husband stares at his wife with pent-up anger, uncomfortable with the way she is behaving towards their son but understanding where it comes from. The mother looks at her son with fury so intense it could swallow him alive, letting out all the feelings she has been hiding since the accident. A golden trident kind of stares.



## 4. DEAD POETS SOCIETY

Carpe diem! Seize the day! I'm pretty sure most of you are familiar with this phrase. Taken from the Roman poet Odes by Horace and popularized by Robin Williams's character, John Keating. He teaches his students to live in the present and inspires them in a way that creates a deep connection, until something happens and John is forced to leave the school. This is when that best gaze takes place. When John is about to leave his classroom, Todd Anderson leads his classmates to stand up on their desks while yelling "O Captain! My Captain!" as a way to salute him. From the way the students stare at him, I can feel the gratitude and sadness. They feel grateful for knowing him, for teaching them about lives, and for inspiring them when their own parents are not. On the other hand, their teary eyes also show their sadness for having to say goodbye to John, for the fact that they can't do anything to help him and that they might never see him again. While John, standing on the door, feels nothing but a pride of his students. He can't help but feel deeply touched by their action. He gazes towards them as if to say that even though they've only spent a short time together, they succeed, and he succeeds. He looks at them with a proud smile, knowing that his beloved boys have grown and are ready to live their own lives as they wish.



## **3. ON THE WATERFRONT**

One of the things that make this scene memorable is how Brando expresses his regret and anger to his brother in a heartbreakingly soft tone instead of in an explosive way. When Charley pulls a gun on Terry, he pushes the gun away in disappointment. Terry stares at his brother as he tells him his feelings: that his life would be different if his brother didn't interfere, that he could be a contender if his brother didn't ask him to let go of the game. There's a sense of anger, disappointment, and heartbreak in Terry's eyes but he expresses it in a soft gaze and tone. Charley can't even return his gaze; he's aware that everything his brother is saying is true and he regrets everything he's ever done to his brother. He feels shameful and heartbroken. The pains both actors pour out in this scene never fails to touch me no matter how many times I see it.



## **2. THE SILENCE OF THE LAMBS**

Hannibal Lecter can charm you with his magnetic presence and send chills down your spine with his stare in the same instant. He rarely blinks too. It is impossible not to feel nervous by it, as if his eyes can project his speaking opponent's fears and ours. In *The Silence of the Lambs*, there are close-up shots of Hannibal to make it seem like he talks directly to us, that he recognizes our presence. This is how a film can effectively terrify us without bloody scenes: all it takes is a cold pair of eyes looking right into us.



## 1. THE GODFATHER II

The first scene that crossed my mind when I decided to make this list was this one from *The Godfather II*. Kay Adams-Corleone tells Michael Corleone that she is leaving him with their children. He holds back and stares at her softly, trying to be calm as he tries to explain everything she asks, and acknowledging that he is to blame for her miscarriage. A kind of gaze that promises that he will make it up to her, and they can try for another child. It all changes the moment Kay tells him that it's not a miscarriage, but an abortion. The soft gaze disappears from his face and changes into a stare full of fury and disbelief, especially when Kay states her reason: she doesn't want to bring another one of his son into this world, in hopes of bringing an end to his evil. Kay shows as much anger as Michael does. There is a sense of disgust in the way she looks at him, but the hatred is even more prominent. She hates him for treating her that way. She hates who he is and she does not want him to be a part of her life anymore in any capacity. It is also the one of the most memorable scenes in *The Godfather* trilogy for it shows that everything Michael has done costs him the most precious thing in his life: his family.

“Eyes are the window to your soul” is truly embodied from the way these actors express their emotions through their eyes. I look forward to seeing more memorable scenes from future films.

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*[Editor's note: Diane Keaton says abortion is ‘unholy and evil’ in this film, but we think abortion is good and should be available for anyone anywhere!]*

## “*Jadi Orang*” and Dwindling Uncertainty

by Ratih Cahyani

I hesitated on what movie I could write for this segment. This was my first essay after some time, after I psyched myself to just write. There are so many interesting movies to go through, each influenced me in different stages of my life, for all the good, terrible, extremely mundane reasons. I decided to settle for *Appropriate Behavior*, a debut for director-screenwriter-actor Desiree Akhavan, about a woman in her 20s webbing in-and-out of identities and expressions, seemingly without clear end to follow.

Being 20-something can be hard for some people. There is a recurring theme that I see in friends and in a lot of tweets by some influencers: the expectation to achieve something that is uniquely yours. Something that I later understood as “*jadi orang*”. This particular kind of expectation usually leads to uncertainty about what kind of individual we are they and what we are trying to be. Often, I feel that this uncertainty leads to a certain kind of loneliness. You know you are not alone in dealing with this particular loneliness, but it is still difficult to get through, and it is also difficult to fully understand others’ loneliness and journey. *Appropriate Behavior* understands this struggle.

Shirin starts the movie at the end of something she was so sure of. She spends the beginning of the movie trying to regain her anchor: her relationship with then-girlfriend Maxine. Another anchor disappears when she is released from her old job where her knowledge and expertise in journalism is a good fit, and has to accept an entry-level job to teach basic filmmaking to five-year-olds.

The uncertainty that comes here really speaks to me, because while Shirin and I don’t share a track, I’m sure a sense of empty “What now?” questions have been constantly gnawing on both of us, and maybe on everyone – on what kind of front do we need to put up that would appropriately describe how we are with our choices, and how to best describe where we are, in circles where exploration is encouraged with conditions that we are not sure we can fulfill.

Another thing that I paid attention to in this movie is how uncertainty leads towards loneliness in your journey. Shirin is not exactly alone in the movie. Her relationship with her family members exists and she is encouraged to explore herself in terms of her career. Her relationship with Maxine thrived the way an *It Couple* relationship does. The uncertainty that Shirin experiences drives the two relationships to the direction she never expects, with no one understanding the nuance of the way she handles her own conflicting thoughts. Everyone seems to understand that she should “just” do something, without the uncertainty that she experiences being in an uncharted place that she later has to experience alone.

In the end, I don’t think *Appropriate Behavior*’s 20-something self-exploration story is one of a kind. A part of the story about this movie that stays with me, though, is the idea that wandering and exploration could continue even as the credit rolls. I don’t think anyone in the movie has any clear idea how to best do what they should do, just that it’s enough “to keep going”. I feel like the anxiety that comes with constantly searching, unlearning, and learning about yourself, especially in the middle of people who seem so sure about their own, is perfectly captured in this movie. *Appropriate Behavior* might not have the most clear-cut answer on what are appropriate, as a bisexual woman who is considered a wanderer by fellow queer women, as an Iranian-American woman who constantly feel like she’s not perfectly fitted both for American and Iranian culture, but it sure as hell takes that chance and takes us on a journey.



*Appropriate Behavior* (2014)

# orang dalam: **Meiske Taurisia, Membangun Keberlangsungan Film Indonesia**

## oleh Dini Adanurani

Seiring berkembangnya teknologi, kamera sebagai medium pembuatan film semakin mudah diperoleh. Euforia tersebut belum surut hingga saat ini: semua orang ingin membuat film, dan semua orang dapat menontonnya pula melalui platform dan penayangan independen yang kian menjamur. Namun, apakah ada sistem yang cukup memadai untuk menampung antusiasme tersebut?

“Saya selalu berpikir kalau syuting itu kayak *wedding party*. Semua orang ketawa-ketawa, *cincai*, gak ada apa-apanya. Ketika film itu sudah jadi, menurut saya itulah tantangan terbesarnya,” demikian tutur Meiske Taurisia, akrab dipanggil Dede, saat saya menemuinya di ruang pemutaran alternatif Kinosaurus, Kemang, Jakarta Selatan.

Meiske telah memproduseri sejumlah film Indonesia, antara lain *Babi Buta yang Ingin Terbang* (2008), *Postcards from the Zoo* (2013), *Rocket Rain* (2013), *Posesif* (2017), dan *Aruna dan Lidahnya* (2018). Belum lagi beberapa film-film pendek yang diproduksi di sela-selanya. Sebagai pelaku industri film, ia cukup jeli dalam mengidentifikasi permasalahan keberlanjutan dalam industri yang bersifat sistemik. Upayanya untuk mengembangkan sistem yang lebih mumpuni mendorongnya untuk membentuk Kolektif, sebuah wadah distribusi dan eksibisi film independen, sejak tahun 2013.

### Awal keterlibatan dalam film

Perjalanan Meiske menuju industri film dimulai saat ia masih bekerja sebagai guru seni rupa di SMP dan SMA bertaraf

internasional. “Keuntungan menjadi guru adalah liburnya yang cukup panjang, sesuai dengan ritme anak sekolah. Menjadi guru itu rasanya kaya *performer*. Jadi, selama libur sebulan di akhir dan tengah tahun, saya butuh pekerjaan yang *fulfilling* secara pribadi, agar saya bisa menyerap energi lagi.”

Meiske pun bekerja sebagai penata busana di film *Garasi* (2006), bersama sutradara Agung Sentausa dan produser Mira Lesmana. Selanjutnya, ia juga bekerja di film-film lain, di antaranya *Photograph* (2007), *3 Hari Untuk Selamanya* (2007), dan *Oh My God* (2008). Saat mengerjakan film *3 Hari untuk Selamanya*, ia bertemu dengan Edwin, yang pada saat itu menjadi asisten sutradara. Setelah syuting film tersebut, keduanya masih berteman.



Meiske Taurisia (foto oleh Whiteboard Journal)

Cikal bakal kolaborasi mereka muncul saat Edwin, bersama dengan Sidi Saleh, menyodorkan komik tipis bergambar berjudul *Babi Buta yang Ingin Terbang*. “Kebetulan, filmnya bercerita tentang bagaimana rasanya menjadi minoritas etnis Cina di Indonesia. Saat membaca tulisan itu, saya merasa melihat diri saya dalam tulisan itu. Baiklah, saya bantuin. Edwin direct dan nulis, Sidi DoP, tapi kami belum punya produser. ‘Nah, gimana kalau lo aja, De, yang jadi produser?’” Tanpa pikir panjang, Meiske pun mengiyakan tawaran itu. Film tersebut syuting sepanjang tahun 2007 secara gerilya: syuting sesuai ketersediaan dana, dan sering kali menumpang set teman. “Pertama kali syuting dua hari di adegan dokter gigi. Kedua, adegan menyanyi di panggung di daerah Kota bersama Joko (Anwar), itu juga nebeng sama set temennya Edwin. Kemudian, kita break karena nggak punya duit, dan baru syuting lagi ketika ada temen ngabarin ke Sidi kalau dia lagi syuting iklan di Istora Senayan. Kebetulan kita ada adegan bulu tangkis di pembukaan filmnya. Waktu itu jam 6 sore, dan inget banget kita harus buru-buru menyewa peralatan dan ngumpulin orang untuk syuting di pagi harinya, nggak ada kru atau jadwal yang *fixed*.” Film tersebut akhirnya diselesaikan dengan pendanaan dari Hubert Bals Fund yang diadakan oleh International Film Festival Rotterdam.

Transisi yang dialami dari posisi penata busana menuju produser cukup drastis, mulai dari deskripsi pekerjaan sampai lingkup yang harus dikuasai. Untungnya, Meiske cukup banyak berguru dari produser-produser terdahulunya seperti Mira Lesmana, Shanty Harmayn, dan Nia Dinata. “Saat saya berada di posisi produser, saya merasa kalau pekerjaan saya sebagai *wardrobe* dan *stylist* itu kecil banget. Sedikit persen saja dari keseluruhan film (bukan berarti gak penting ya),” ia tergelak. Proses pembuatan film mulai dari pengembangan naskah, persiapan produksi, syuting, pasca produksi, hingga distribusi cukup panjang, dan seorang produser harus siap dengan stamina yang panjang untuk mendampingi proses itu dari awal sampai akhir.

### Permasalahan sistem dan keberlangsungan filmmaker

Keputusan Meiske untuk menetap hingga kini di industri sebagai produser bukan sesuatu yang spontan, melainkan pilihan personal. Saat ia hendak memutuskan karir yang akan dijalannya di masa kuliah S2, persoalan sistem menjadi sesuatu yang menarik baginya. “Saya pikir, *talent* itu banyak banget. Persoalan terbesarnya adalah kurangnya *support system* yang membuat *talent-talent* itu menjadi seniman yang matang. Dari situ saya berpikir bahwa mungkin saya tidak perlu mengambil posisi sebagai seniman, tapi saya bisa menyatakan diri saya berhasil jika dapat menemani seorang seniman hingga karyanya ‘jadi’.” Produser memang berhak memberikan masukan, namun layaknya seniman, sutradara punya subjektivitasnya sendiri yang menjadikan karya itu sedemikian rupa, dan terkadang tak bisa diganggu gugat. Kembali kepada posisinya sebagai pendamping, “Justru *challenge* terbesarnya adalah kita bisa kasih tantangan apa supaya dia bisa berpikir atau membuat yang lebih ‘jadi’ lagi



**Aruna dan Lidahnya (2018)**

dibandingkan apa yang dia buat di awal?”

Setiap film, dengan skala produksi yang bervariasi, mewakili tantangan-tantangan yang berbeda pula. Di periode awal berkarya sutradara, misalnya, tantangan utama bagi mereka adalah pengembangan diri. “Kenapa film pertama dan kedua penting bagi sutradara? Karena sutradara perlu waktu untuk menemukan *signature*-nya,” tutur Meiske. Untuk dapat menyediakan wadah eksperimentasi bagi Edwin di film *Babi Buta yang Ingin Terbang*, ia mengaku aksi pencarian dananya menyerupai bounty hunter di film-film koboi. “Waktu bikin film *Babi Buta yang Ingin Terbang*, saya nyari grant di zaman itu dengan cara nonton film Apichatpong atau *filmmakers* lainnya dari Asia Tenggara, saya *snapshot* grant-nya apa aja di *opening credits*-nya, lalu saya *browse* satu-satu. Bego, tapi *it works*.”

Beberapa negara di Eropa menyediakan pendanaan publik yang dialokasikan untuk mencari talenta-talenta baru dalam bidang kesenian di seluruh dunia. Selain Hubert Bals Fund (HBF) dari IFFR, beberapa festival juga menyediakan pendanaan, seperti World Cinema Fund dari Berlinale dan masih banyak lagi. HBF, Torino Film Lab (TFL), Goteborg International Film Festival Fund (GIFFF), Sundance Cinereach Project, Doris Duke Foundation dan sedikit dana lokal yang mendanai film kedua Edwin, *Postcards from the Zoo* di tahun 2012. “Pertanyaannya adalah kalau uang bersumber dari luar negeri, ngapain dia ngasih *grant* ke Indonesia? Kebanggaan mereka adalah jika mereka dapat menemukan talenta baru di film, di belahan dunia mana pun. *Sense of discovery* itu sangat dihargai di bidang seni, termasuk film. Kita nggak punya logika ini di Indonesia.”

Di Indonesia, hampir tidak ada dana publik yang memadai bagi talenta-talenta baru di dunia perfilman. Namun, kini mulai muncul *Project Market* atau pasar film setengah jadi, yang fungsinya mempertemukan pembuat film dan pendana film, baik investor, produser film, distributor, stasiun TV, OTT, atau lainnya dalam lingkup *film buyer*. Disebut setengah jadi karena masih dalam tahap pengembangan. Beberapa event project market di Indonesia adalah Akatara yang digawangi BEKRAF dan Jogja Future Project dari JAFF.



*Posesif* (2017)

Elemen yang juga hilang dalam ekosistem perfilman Indonesia adalah pihak distributor yang berpotensi turut mendanai film di tahap awal dan mengedarkan film setelah film tersebut selesai. Sekilas, mungkin Indonesia tampaknya tak butuh distributor film karena hanya ada tiga perusahaan bioskop besar di Indonesia, sehingga *production house* bisa langsung menjalin relasi ke sana. Namun, bagaimana dengan film-film independen dengan pasar terbatas yang takkan unggul di bioskop besar? Hal ini menjadi persoalan saat proses distribusi film *Babi Buta* yang dijalankan bersama-sama. “Setelah premiere di Kineforum, kami jalan ke komunitas mana pun: Jakarta maupun luar Jakarta, dan *shipping* saya tanggung. Sebagai *filmmaker*, kita kan mau sebanyak mungkin orang menonton film kita. Namun, saat film *Babi Buta* tayang gratis di komunitas, tak membuat penonton film cukup banyak. Oleh karena itu, sejak *Postcards from the Zoo*, saya tahu ini harus berbayar. Gak bisa selamanya orang nonton film gratis seperti ini. Udah jelas-jelas kita bikinnya independen, gak punya duit, kok malah gratis. Sementara, film-film yang punya duit investasi dan tayang di bioskop besar, orang-orang nontonnya bayar.” Bertolak dari prinsip ini, Meiske mengagas munculnya Kolektif, untuk mendistribusikan film-film independen kepada komunitas atau lembaga yang hendak melakukan pemutaran. Insentif bagi pembuat film, distributor, dan inisiatif pemutaran dikelola melalui sistem *partnership* tiga pihak.

Melalui sistem tersebut, Kolektif telah menyediakan solusi alternatif untuk keberlanjutan film independen agar film-film tersebut dapat terus beredar di antara penonton dalam bingkai baru yang selalu segar, dan mendapatkan apresiasi yang layak. “Ini bukan soal cari duit, tapi soal komitmen. Lo mau nonton apa nggak? Dan terbukti, sejak kita jalanin Kolektif, penonton di komunitas tidak semakin surut, malah semakin nambah.” Tahun 2013 jumlah penonton kolektif satu tahun sekitar 1.200 orang, kini di tahun 2018 jumlah penonton mencapai 13.000 orang; artinya sudah meningkat 10 kali lipat dalam kurun waktu 6 tahun.

### ***Posesif* dan *Aruna* sebagai film komersil**

*Posesif* dan *Aruna dan Lidahnya*, dua film panjang terakhir yang disutradarai Edwin, juga mewakili tantangan baru bagi Meiske dan Edwin, yakni mencicipi ranah komersil. Di sini,

campur tangan produser menjadi lebih besar, dengan perannya untuk “meminimalisir risiko” dengan keberadaan investor. Di sisi sutradara, dengan akses yang terbuka lebih luas, ia mendapat tantangan baru untuk mengeksplor akses yang dimilikinya dengan bahasa sinema yang telah ia bangun dari film-film sebelumnya. “Banyak yang bilang, ketika mereka menonton *Posesif* dan *Aruna*, mereka melihat Edwin di sana. Itulah gunanya film pertama dan kedua, sehingga seperti apa pun film yang dibuat, mereka tahu *signature* seperti apa yang harus ditinggalkan dalam film itu.” Dari segi metode produksi pun Meiske merasa tak perlu membedakan antara produksi film independen dan film komersil—keduanya tetap butuh peran-peran seperti sutradara, DoP, dan seterusnya, hanya saja dengan jumlah sumber daya manusia dan tanggung jawab finansial yang berbeda. Kedua jenis film ini tak perlu bersaing, malahan bersifat saling komplementer dan memenuhi fungsinya masing-masing dalam ragam sajian film Indonesia. Menurutnya, penonton juga butuh ditantang untuk mengalami penceritaan yang berbeda-beda.

### **Film, pesan, dan media**

Bicara tentang industri film hari ini, obrolan kami berpindah ke film-film yang baru tayang akhir-akhir ini. Meiske balik bertanya kepada saya, apakah saya sudah menonton film *Keluarga Cemara*? Saya yang sudah menontonnya, mengomentari tentang pesan yang dapat saya sarikan dari film itu, yakni disfungsionalitas keluarga saat sang ayah sebagai kepala keluarga berkeras menyelesaikan masalah keluarga sendirian. “Ini juga penting. *Filmmaker* paling bingung kalau ditanya pesan dari filminya apa. Wartawan selalu bertanya kayak gitu. Kata ‘pesan’ itu sebenarnya orba banget, mereka sibuk dengan pesan, karena berusaha membuat film sebagai alat propaganda. Karena itu, akhirnya film lagi-lagi susah dikategorikan sebagai seni. Mungkin kita tidak berusaha menyampaikan pesan, tapi ada kegelisahan yang ingin disampaikan *filmmaker*, atau bikin film bisa aja motivasinya pertanyaan. Kita ingin bertanya sesuatu, nah, bikin film saking panjangnya udah kayak riset. Jadi *film is the question*. Paling tidak, ia sudah melempar isu.”

Bagi saya, ini fakta baru yang cukup menggelikan bahwa pertanyaan “pesan moral” masih sering dilontarkan oleh wartawan media. Meiske merujuk fakta ini kepada bagaimana media arus utama memandang film, dan kurangnya konsistensi dalam mengikuti perfilman secara terus-menerus. “Media berusaha untuk selalu ada. Soal film selalu ter-cover, namun saya melihat kesinambungan dan stamina yang kurang intens. Hal ini bisa menjadi indikasi kebocoran dalam ekosistem filmnya. Kalau cuma satu-dua media yang konsisten membahas soal film, kan gak variatif juga.”

Meskipun demikian, ia harus mengakui bahwa *landscape* media di masa kini semakin berubah. Ada kebanggaan yang lebih dalam melihat film Indonesia berjaya di ranah internasional. “Dulu, waktu saya sama Edwin ke Berlinale 2012 untuk film *Postcards from the Zoo*, salah satu media cetak menulis

**“ Hata ‘pesan’ itu sebenarnya orba banget, mereka sibuk dengan pesan, karena berusaha membuat film sebagai alat propaganda. [...] Mungkin filmmaker tidak berusaha menyampaikan pesan, tapi ada kegelisahan yang ingin disampaikan, atau bikin film bisa aja motivasinya pertanyaan. ”**

satu halaman tentang Berlinale, tapi cuma satu paragraf soal *Postcards from the Zoo*. Sekarang kebalikannya. Film *Marlina* misalnya, yang dibahas bener-bener *Marlina*-nya, Cannes sendiri cuma dibahas satu atau dua paragraf. Ini perkembangan bagus.”

### Perempuan dalam perfilman Indonesia

Berkat perubahan fokus media ini, masyarakat cukup terekspos dengan beberapa pencapaian film Indonesia di festival lokal maupun internasional sepanjang tahun 2017 – 2018 lalu, salah satunya film *Sekala Niskala* karya Kamila Andini dan *Marlina Si Pembunuh dalam Empat Babak* karya Mouly Surya. *Marlina* menjadi highlight dalam Director’s Fortnight di festival Cannes 2017, sementara *Sekala Niskala* memenangkan Grand Prix Berlinale 2018. Kedua film berbagi penghargaan utama di Tokyo FILMeX 2017. Fakta bahwa keduanya merupakan sutradara perempuan cukup menonjol — namun mereka bukanlah sutradara perempuan pertama yang terjun ke ranah perfilman di Indonesia. Mulai dari Nia Dinata, Upi, Lasja Sutanto, Nan T. Achnas, dan lain-lain turut membentuk ekosistem film yang memberikan kemungkinan bagi sutradara-sutradara perempuan untuk berkarya.

Menurut Meiske, keterlibatan perempuan dalam bidang film berkaitan dengan ketertarikan pribadi. Ia mencontohkan, misalnya, perempuan yang cukup banyak berkecimpung sebagai produser, karena perempuan dinilai lebih piawai di bidang manajemen. Namun, memang butuh adanya dorongan lebih bagi perempuan di seluruh Indonesia agar mereka tahu bahwa ruang ini terbuka bagi siapa saja.

“Mungkin di Jakarta kita gak pernah ngerasa dan kita kurang sensitif dengan daerah-daerah lain. Padahal masih diperlukan untuk nyemangatin bahwa cewek bisa lho di film. Jangan-jan-



*Postcards from the Zoo* (2012)

gan memang kampanye seperti ini perlu, karena bisa jadi banyak cewek-cewek di daerah yang suka dateng ke bioskop dan pengen bikin film, tapi gak tahu caranya. Tidak dipungkiri memang ada ketidaksetaraan jender di Indonesia. Bahkan di festival Berlinale yang segede itu dan terletak di Jerman, mereka *posting* bahwa mereka senang sekali tahun ini 41% sutradaranya perempuan. Kalau sampai orang membahas itu, tandanya jadi pencapaian buat mereka di sana.”

Selaras dengan perhatiannya terhadap sistem yang dapat membimbing keberlangsungan perfilman Indonesia, Meiske juga mengakui perlunya dibangun perlindungan sistemik terhadap perempuan di dalam industri. Isu kekerasan seksual di ranah komunitas sedang hangat diperbincangkan, apalagi setelah munculnya kampanye *#SinematikGakHarusToxic* beberapa waktu lalu yang membuka form pengaduan bagi kasus-kasus tersebut di ranah perfilman. “Makin kompleks industriinya, platform makin variatif, pembuat film makin banyak, produksi film makin besar. Dalam kondisi seperti ini, kode etik harus dikencengin. Yang kita coba lakukan adalah, kontrak-kontrak kerja kita harus jelas soal pelarangan pelecehan seksual dalam produksi. Menurut saya itu hal yang penting banget untuk disebarluaskan. Gak cuma soal kru film, tapi juga di ranah distribusi, festival, di kegiatan lain-lainnya. Apalagi yang melibatkan filmmaker baru atau orang-orang baru yang *interest* ke film. Gak boleh ada orang dalam film yang menyalahgunakan *power* mereka untuk memanipulasi dan melakukan kekerasan seksual. Kekerasan seksual tidak bisa ditolerir di manapun, tidak terkecuali di industri film; dari mulai produksi, distribusi, festival hingga komunitas film. Mari waspada dan saling menjaga.”



*Babi Buta yang Ingin Terbang* (2008)



for your consideration:

## **Films that Make You Want to Pass Your Driving Test**

**by Yasmine Syifa Nabila Budi**

*(full disclosure: there's no road trip movie in this list)*

In high school, my friends and I would play a game of listing films with specific scenes that move us. We would pick films that portray similar struggles and problems as our own, and one of my earliest lists was based on the difficulties I experienced in obtaining my driving license. This list contains films that with the most subtle use of the automobile as a prop that helps the character grow; a prop that works merely as a background of a deeper development of the character. Films that helped me throughout my angst teen years. The character could be talking, singing, dying or having a nervous breakdown in the confinement of their cars – basically what you go through when you take your driving test.

The films presented below don't go beyond the releases of 2016 – the year I finally passed my test and got my driving license and no longer needed a motivation.

So don't forget ladies, right leg is for gas and brake, the left one is for... what happens to the left one?



### 1. PIERROT LE FOU (1965)

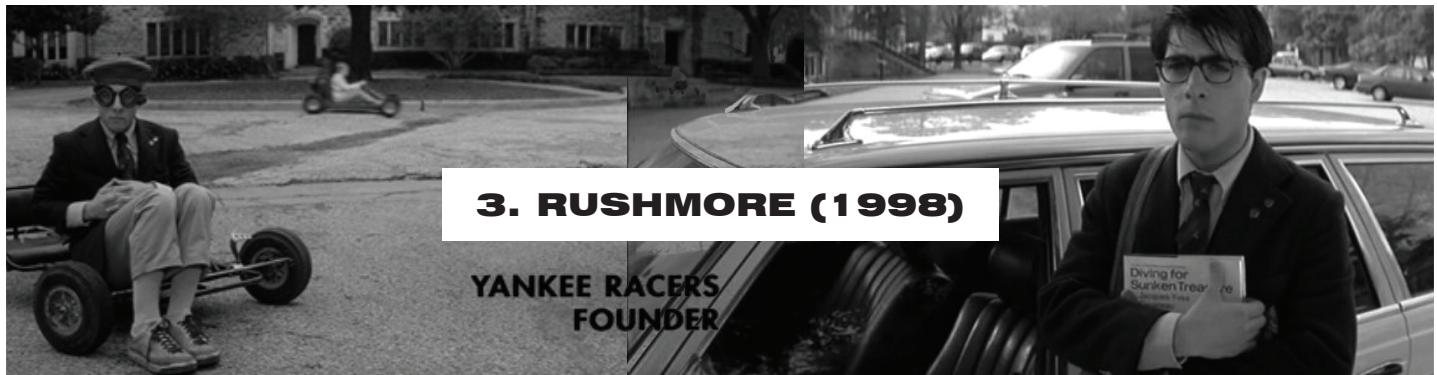
*Pierrot le Fou* revolves around a guy in an unfulfilling marriage who finds a breath of fresh air in the presence of his newly hired babysitter. She then asks him to elope and live in a world of no certainty. The driving part was either shot in a green screen or ended up in a fire, but if you like a film that portrays how you can get away from your boring life by the help of a stolen car, fire away.



### 2. LITTLE MISS SUNSHINE (2006)

(My first driving lesson was with my dad with our green Volkswagen like in the movie. It was traumatic.)

*Little Miss Sunshine* follows a family in the confinement of a Volkswagen van that never really works when needed. There is a strong sense of familiarity in this film for me: you have family quarrels that we all have experienced, and you have a car that needs to be pushed to start, which brings out the solidarity every family craves. Breakdowns, ugly truths, revisititations of the past, and a hope for a better future is really that \*chef's kiss\* family drama we need. By the words of Budi. Sr, "You can only say that you are a good driver when you can do two things: memorize the protocol streets of Jakarta and jumpstart our Volkswagen Type 2 by yourself."



### 3. RUSHMORE (1998)

**YANKEE RACERS  
FOUNDER**

There's not much driving in *Rushmore*, but angst and the ambition of Jason Schwartzman's character during his school years is something I could relate to. The story is light and can walk you down the memory lane of your high school life, how it could be wonderful one second, then be disastrous the next. If you enjoy films who about how to handle your love life and academic life without having a breakdown while juggling them, you're in for a treat.

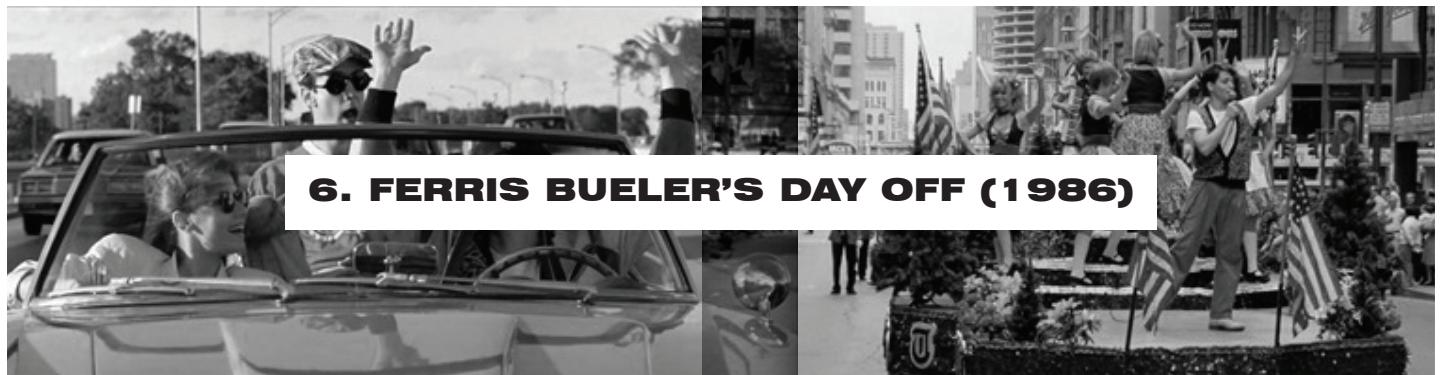


*(I can only function when I watch Ryan Gosling once a month. This is a disease.)*

This movie revolves around the life of the mysterious, lonely driver whose life is changed by a young woman, her son, and her problematic partner. The best part of *Drive* is the lush late nights of LA in all its light and darkness, and Ryan Gosling being all broody wearing a dope ass jacket riding a cool car.



In this episode, we will only discuss the most iconic line from *Clueless*: 'You're just a virgin who can't drive.' Brittany Murphy's stoic face as she delivers this line is the best (and funniest) slap any highschooler can get when they have just failed their driving test. *Clueless* might be the motivation you need to finally take your driving test.



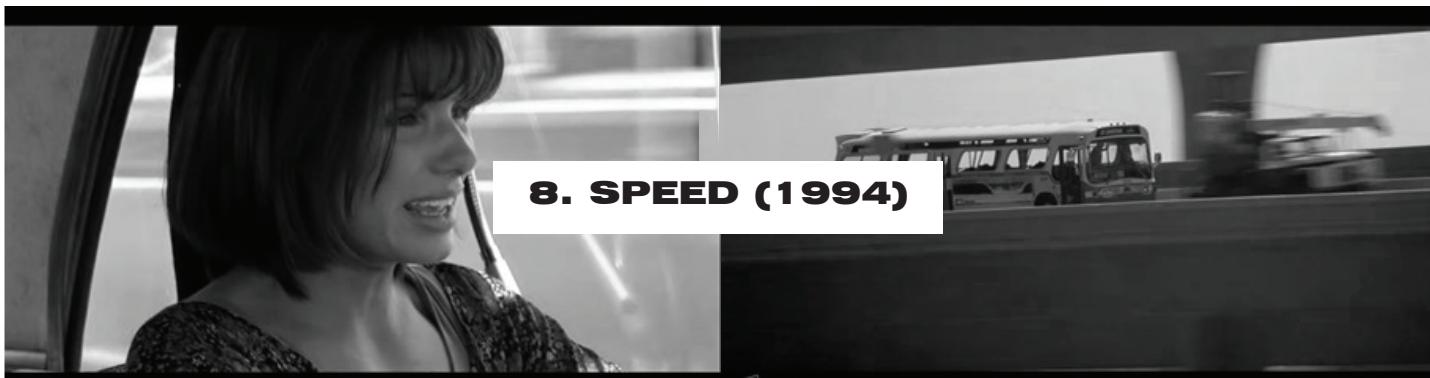
*(I might have missed too many classes because I kept practicing driving somewhere.)*

Your usual You Only Live Once film. Each scene is memorable: cutting classes, joining a city parade, putting on a really good show – it is filled with the one-last-hurrah spirit you have as a senior. (And of course, backed up by a sweet ride provided by our parents. Ah, how I miss cutting classes.)



## 7. 10 THINGS I HATE ABOUT YOU (1999)

*10 Things I Hate About You* is fueled with Julia Stiles's angst from beginning to end. The car is Julia Stiles' chariot of doom that takes her through important milestones throughout the film. A modern version of 'taming of the shrew' tweaked with parties, early 2000s punk bands, and of course, the classic case of "I'm paid to take you out, but turns out you're really cool." It's angsty, witty, and fun.



## 8. SPEED (1994)

Sandra Bullock in *Speed* is an accurate depiction with how panicked I am when my driving teacher told me to go into the highway for the first time.



## 9. PRINCESS DIARIES (2001)

**Her struggle with her old mustang is really what i felt when i have to take my Volkswagen as my car for a whole year. Unable to take it on a hill? Mood**

*Princess Diaries* is the first film I watched where being a clumsy driver is portrayed as endearing, and I have resonated so much with Anne Hathaway ever since that movie night when I was 6.. Do you need to be reassured because you think you are a bad driver? No worries, Princess of Genovia is as bad as you are too.



The opening sequence to Bohemian Rhapsody is what I did with my friends when I finally got my driving license. A triumphant beginning.

“CHALLENGING, EXHILARATING...  
There is nothing in cinema history to match this.”

- Geoff Brown, THE TIMES (LONDON)

# BLUE

A FILM BY DEREK JARMAN

WITH JOHN QUENTIN, NIGEL TERRY, DEREK JARMAN, TILDA SWINTON, SIMONE FISCHER TURNER,  
ANGELA CONTELEY, DAVID LEWIS,  
MARTIN BLACK, JAMES MACKAY & TAKAO ASAI  
DIRECTED BY DEREK JARMAN

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Film posters are usually perceived as a part of marketing rather than an art form. An arresting image with a clever concept and a dazzling color scheme can extend a film's essence. Saul Bass, the master behind Alfred Hitchcock's *Vertigo* (1958) poster, to modern minimalist Akiko Stehrenberg who created Michael Haneke's *Funny Games* (2007), and Hirokazu Kore-eda's *After the Storm* (2016) are the ones who built and keep the trend of making posters a crucial factor in creative branding for a film.

# selayang pandang

## **The Perfect Blue: A Poignant Farewell from Derek Jarman**

**by Fadhilla Mutiara Wandita**

There are various principles that could guarantee a poster design to be timeless, such as basic typeface principles and still photographs. Derek Jarman's *Blue* (1993) has an unusual design: it features only one color, blue, overshadowed with a Serif font, which makes a classic, elegant and feminine impression. After seeing Yves Klein's infamous painting *Monochrome* in 1974, Jarman decided to make a tribute to the late French artist. As his health deteriorated because of the AIDS virus and he had become partially blind, his vision was often interrupted by a blue light. The film itself is simple: unchanging blue screen with voice-over by Jarman's long-term protégé Tilda Swinton, Nigel Terry, and John Quentin. They deliver a loose narrative against the color field, scattered with poetic meditations.

“*Blue of my  
dreams,  
Slow blue  
love...*

”

Color is a powerful communication tool, and it can be used to signal action or non-verbal language. When light strikes an object, the color that we see is the color of the wavelength that is not absorbed by the object. In *Blue*, Jarman wanted to present the descriptions of bodily damages he had, including slices of daily routines as his illness took a toll on him. He did not grieve or wallow in self-pity, but he carried on, trying to survive. It's smart, angry, and melancholic. Klein's definitions on the colour blue are much more complex, controversial, and often contradictory than the singular legacy suggests, but for Jarman, blue is the dreamy color he structured his illness around. He clung to the idea of alternating poetry and narrative dialogue to communicate the different meanings and interpretations of the color blue: confidence, clarity, or even wisdom. Jarman showed us that his last moments on this planet must have helped him find some peace with the inevitability of death. A very honest piece of work from an iconoclast.

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Derek Jarman is a filmmaker proponent of queer cinema, writer, painter and AIDS activist. His works including *Caravaggio* (1986), *Jubilee* (1978), *Edward II* (1991), and *The Last of England* (1987) often turned to historical figures or classic literary texts in order to emphasize and validate queer identity. He died in 1994 after battling AIDS for a long time and his legacies on further the fights against homophobia continues.

